

Fashion Service

REG. U. S. PAT. OFF.

WOMAN'S INSTITUTE MAGAZINE



HOLIDAY NUMBER

*Fashionable Frocks for Festive Occasions---Fur-Trimmed Hats
Last-Minute Gifts---Christmas Wrappings---Cakes and Cookies*

Fashion Service

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WOMAN'S INSTITUTE MAGAZINE

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SANTA OF REINDEER FAME

A STORY I read last Christmas by Mr. R. L. Wheeler, a clever newspaper columnist, keeps running through my head as I think of the coming holiday season. So feelingly did it contrast the old-time with the modern Christmas spirit that it wrung from me a promise ever to surround Christmas with as much of its former sentiment and simple tradition as I could.

The scene was laid in the directors' room of the 22-story building of Santa Claus Co., Inc., one mile south of the North Pole, where the directors were gathered around the long mahogany table the day after Christmas, reviewing the season just past. Sending their Santa Clauses out in trucks and airplanes, tended by the superannuated Kris Kringles that hadn't been able to keep up the pace of the modern St. Nicholases, these directors were congratulating themselves on their successful efforts. Still, because the president had heard of patrons leaving this Company's stores with money in their pockets, he was about to reprimand the gathered gentlemen for their laxity, when a great ringing noise reached their ears. Looking out of the window, they saw what they termed "that old reindeer-driving fool," and were resuming their discussions with a laugh when they heard a loud hubbub above the fireplace, as of somebody trying to get down the chimney.

"Everybody stared. Presently two worn boot-soles appeared dangling above the gas-log; then two red legs and a protuberant stomach; and before the president could ring for the janitor or the house-detective, a little old man with a white beard tumbled into the room. He had an empty sack over his shoulder.

"Evening boys," he said in a piping voice out of his white beard. The president noted with disgust that an icicle of some size depended from his crimson nose. 'Did somebody say we were ALL here?'

"The president of Santa Claus, Inc., stared at him angrily.

"I've spoken to you before about this sort of thing," he said acidly. "While we owe much to you, of course, as the founder of the industry which has made such remarkable strides during the fiscal year just passed, your methods, Claus, and your dress do NOT entitle you to a seat at our

conference table. Will you kindly close the door behind you as quietly as possible and—ahem—PLEASE take the elevator down."

"The disreputable little old man stared from face to face. Grim-lipped, the directors eyed him.

"Just come up from the United States," he said in a hesitant voice. "You fellers ain't left me much to do these last few years. Young blood and so on. Dunder and Blitzen can't keep up with these airyoplanes. But I thought you might like to know what I been doin' this Christmas, so I just dropped in, kinda, to say howdy-do and make my report."

"The President groaned and twirled the cord of his eye-glasses.

"Oh, well," he sighed resignedly, "I suppose—" he looked around the circle—"we might let him say what he has to say? But be brief, Claus, be brief."

"The little old man wiped the icicle from his nose with one gloved hand and a shudder went around the table.

"Well," he said in his thin piping voice, "as I say you fellers ain't left me much to do. Just odds-and-ends, sort of. Fact o' the matter is, I didn't do scarcely nothin'. Only down in Vermont they're a woman that hadn't heard from her boy since he left home twenty-odd years ago. So I—I—" he hesitated and swallowed—"I just kinda brought her a letter."

"He stopped and looked from face to face. The president nodded and pressed a button. Seventeen floors below the house detective swore and stepped into the elevator.

"Ten minutes later he was talking with the doorman.

"Funny thing," he said, "I just put an old bum out that said he was Santa Claus."

And so, as I wish you a "Merry Christmas" at this happy season, I can conceive for you no greater joy than that you be visited by Santa of reindeer fame. For though he may be frowned upon by those devotees of modern efficiency who scoff at his methods as lacking system and at his manners as being uncouth, I'm convinced, after all, he's the only one that knows what will make folks happiest.

Laura MacFarlane
 Editor.

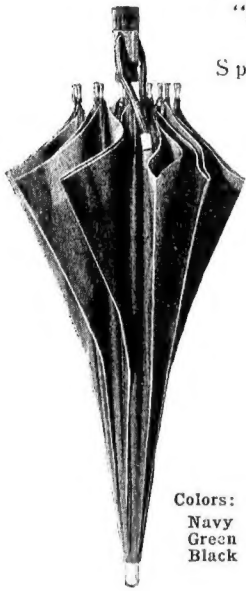
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Silk-Gloria Umbrella

"Into each life some rain must fall"



Colors:
Navy
Green
Black

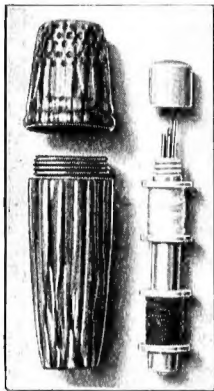
Spoken metaphorically, of course, but we're all dependent on umbrellas nevertheless. They're among the most useful gifts you can choose and are sure to be appreciated and enjoyed long after this Christmas becomes just a memory.

A Big Value

This umbrella has unusual value. Finest quality imported silk Gloria with fashionable grosgrain border. Guaranteed water-proof. Attractive composition handle, tips, and ferrule. Strong clear colors, guaranteed fast.

Only \$2.95

Imported Sewing Kit



Imported from France for your hand bag, sewing basket, or as a pocket case. Holds needles and thread, and the cover is a thimble. Smart and handy for the little stitches one must take in emergencies. Just the gift for members of your Sunday School class, club, or any group where an inexpensive gift is desired.

Only..... **59c**

Six for \$3.00

Child's Rubberized Cretonne Apron



These aprons are a joy to mothers. Generously ample, they keep small dresses and suits spick-span clean. And when soiled themselves, they need only to be wiped off with a wet cloth. They're just ideal little work savers.

Children love them, too, for their gay colors and Mother-Goose pictures. Even spinach and milk taste better when chubby fingers can reach out and touch such nursery favorites as *Rock-a-By-Baby*; *Tom, the Piper's Son*; *Mary, Quite Contrary*; *Pussy in the Well*, and *Old King Cole*.

Only 59c

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Woman's Institute, Scranton, Pa.

A Very Modish Ensemble

Everything ready to make the charming chiffon and lace ensemble on Page 10—exquisitely soft chiffon, beautiful all-over silk lace, smart buckle, thread, and pattern for making. **ONLY**

\$10.50

This price is for dress without sleeves. **\$1.00**
Extra material for sleeves, if desired.....

This clever ensemble gives you two beautiful outfits for the price of just one. Worn with the jacket, it graces afternoon and informal evening parties most charmingly. And without the jacket, it becomes a lovely formal evening gown.

Modish as it is lovely, it boasts the fashionable flared skirt with dipping, uneven points, smooth hips, pointed waist and skirt yokes, jaunty jacket, and swagger little scarf.

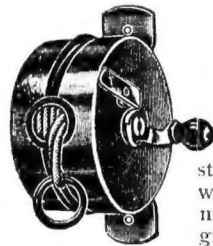
A mistake-proof, easy-to-use pattern. Simple, easy-to-follow directions. Picoted edges that can be finished in "jig time." No difficult trimmings.

An Ideal Gift

Here's a Christmas inspiration. You can find no lovelier gift for a sister or a daughter. Mothers, too, like to be "dressed up," and this ensemble, for all its youthfulness, has dignity and a gracious softness that is becoming to young and old alike. Or it may be a happy solution to the problem of what "he" will give *you* for Christmas.

Fashionable Daytime-Evening Colors

Tan lace with warm rosy tan chiffon; royal blue lace with soft yet vibrant blue chiffon; black lace with black chiffon.



Handy Indoor Clothes Reel

A pleasing little gift for any woman. Can be used every day in kitchen, bathroom, or porch. Easily strung out or wound up out of the way. 30 feet of rope. Attractive metal case in blue, yellow, or green..... **50c**

Sizes
16 and
18
years,
36 to 40
bust,
inclusive

Ladies' Gift Hosiery

Silk stockings—the sure-to-please gift in a beautiful gift box with Christmas card enclosed. All-silk. Service weight. Slenderizing heel. Lisle hems for extra strength. Splendid wearing stockings.

A remarkable value for

\$1.00

Fashionable shades—afternoon (light tan); breezee (medium tan); and duskee (dark tan).

Sizes
9, 9½,
and
10



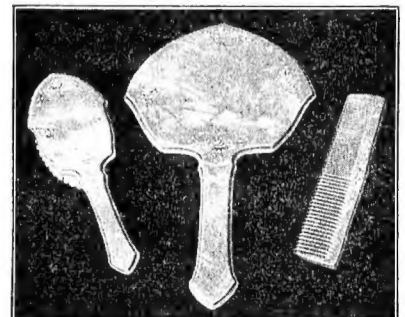
Gift Hosiery
in the New
Vanity Boxes

Pearloid Toilet Set

Graceful, long-handled, extra-clear mirror with brush and comb to match. Just the sort of toilet set you've wished you could afford, now priced to suit you. Pearloid has a beautiful pearl-like luster, a rich, satiny sheen. The charming delicacy of it, with its dainty flower decorations, is made doubly effective by a narrow border of black—a strikingly smart combination.

Three-piece set in attractive box. **\$1.98**
Only.....

Colors: rose or blue.



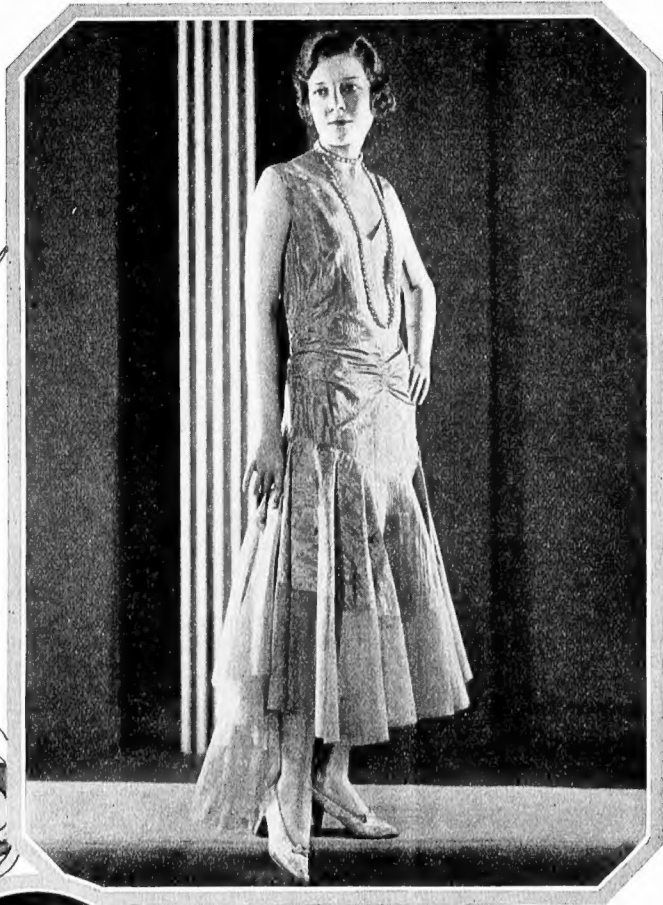
Graceful is the Silhouette for Evening

Fashions

By
Alice Seipp

Left — Madame Margé's charming gown of Bemberg renaissance moiré and tulle cleverly uses waist-line shirring to achieve the fitted effect and a circular, tulle-edged flounce to gain skirt fullness and length.

Below—Molding the hips snugly, the smartest evening wraps recede as skirts lengthen. This black chiffon velvet model, lined with ivory satin, features a padded shirred collar and smartly flared cuffs.



Above — Using flame Bemberg chiffon, T. J. Simpson fashions this graceful frock of circular lines, featuring skirt draperies of ankle depth at one side and trailing at the other.

ALMOST overnight, the new lithe, molded silhouette, with its gracious femininity, has captured the fashion world. To be sure, there's been a long period of transition, but wholehearted acceptance has been merely a matter of seeing the new frocks and capitulating to their charm.

The manner of fitting is naturally their most important feature, the molded line being the really significant note in fashion's symphony, with the greater skirt length and the accented waist-line finish contributing their share to the vital newness of the mode.

Color may be intense or pale, the dahlia colorings, which range from darkest purple to amethyst, taking first place, with green, brown, yellow, turquoise blue, black, and white all smart, particularly black. For evening wear, colors to which we've been accustomed for daytime, together with pastels are accepted.

In fabric, besides moirés, sheer chiffons, and Georgettes, there are large- and small-mesh nets, flat crêpes, taffetas, satins, laces, and, for the formal gown, exquisite, sheer, printed metallics.

Evening wraps either entirely cover the new long-skirted frocks or are short enough to expose much of the skirts pleasingly. Their sleeves are flared and their collars are luxurious, some being soft, flattering furs and others fashioning their own fabrics into beautiful effects.



Fashions for Holiday Occasions

AS the holidays approach, every woman wants a new frock or two for the evening parties, the afternoon affairs, and the home occasions that this happy season invariably brings. And this year, when fashion offers so much that is new and fascinating and festive in effect, there is even greater reason for responding to the old urge. The models shown here will add much to the enjoyment of these numerous holiday occasions.

Model 1-12.—The young woman who is tall enough to wear tiers may well choose this model for evening and develop it in warp-printed taffeta, having figures in pale pink, rose, and silver metallic threads on a ground of pale blue. The chiffon shoulder flower is rose or pink. The foundation skirt may be made of



1A-12



1B-12

Model 1-12



1C-12



a less expensive material, such as silk crêpe, matching the ground color of the taffeta. To attach the tiers, turn under the upper edge of each once, pin and baste in position, and stitch very close to the edge from the right side.

The chief problem presented by this dress is the finishing of the tier edges. French dressmakers often use self-bindings not over $\frac{1}{8}$ inch wide finished. Or again they turn hems that are even narrower and whip them by hand. Many American ready-to-wear dresses have such edges merely picoted, though the effect may be improved by turning the picoted edge under $\frac{1}{8}$ inch and machine-stitching with a fine stitch $\frac{1}{16}$ inch from the turn.

Model 1A-12.—A charming informal dress for evening or afternoon is this of black transparent velvet with collar of cream chiffon, edged with cream Alençon lace, $1\frac{1}{2}$ inches wide. It is necessary to make tiny dart-like folds in the lace, where it joins the chiffon on curved edges, in order to keep the flat effect. The simplest way of applying the lace is

to lap it over the chiffon about $\frac{1}{4}$ inch, baste, and machine-stitch in the very edge of the lace, using a fairly short stitch and having the work over paper to prevent drawing. The chiffon tie should be double.

The simplest finish for the bottom of the skirt is picoting, though a 1-inch bias facing of thin silk may be used.

Model 1B-12.—This afternoon dress of bright green crêpe faille has a clever new trimming touch at neck and wrist, a very narrow band of short-haired fur, white ermine or light tan galyak. The jabot is of matching Georgette, its edges finished with tiny $\frac{1}{8}$ -inch hems.

Silk dresses, with circular skirts of even length, as in this case, are often finished with 1-inch hems. There is no problem of disposing of fullness except at center front and back where the upper edge of the hem may be gathered.

Model 1C-12.—Black satin has no equal in smartness for the woman who can wear it well. This model is particularly

(Continued on Page 14)

The Gift of Beauty

By BARBARA ELLISON
Department of Good Looks

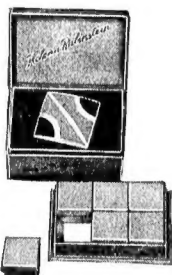
DO you remember the disappointment a box of handkerchiefs or stockings or a set of woolen underthings gave you on Christmas morning when you were a youngster?

Since then you've come to have a respect for useful gifts, but back in the soul of you that has never quite grown up, there still lurks a warm, little-child love of the things that are gay and ornamental. You've bought yourself the bread-

and-buttery things all year, and on Christmas you kindle and glow at the sight of a fragrant bit of loveliness. That's why a gift from the beauty counter says "Merry Christmas" in such a delightful way. From its charming outer covering to its fragrant, mystic core, it breathes the real spirit of Christmas, lovely, youth-creating, and satisfying to a workaday world, brushed for a moment with the golden radiance of the holiday season, a world touched with the magic of Christmas.

Right — Compact and refills of loose powder. Helena Rubinstein.

Below — Modernistic triple compact, open and closed. Helena Rubinstein.



Left below — Busy woman's beauty box in red and gold lacquer. Helena Rubinstein.

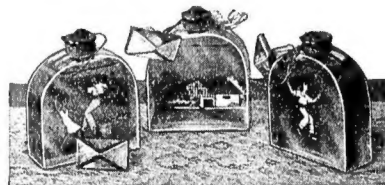
Right below — Three oriental essences in imported gold lacquer box. A. A. Vantine & Co.

THE toilet-goods counters are a joy this year. You recognize them when you are still afar off by the delightful mingling of scents, wafted toward you. And then they burst on your sight, charming in all the pastel hues of the rainbow. There are rose, amber, orchid, and a host of delicate tints that make a lovely bit of color in the bathroom. There are dashing designs and colors, and there are charming ones of the vintage of lavender and old lace.

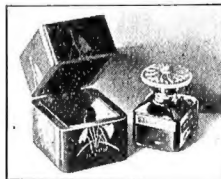
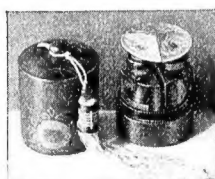
One manufacturer uses palest green and silver and makes the covers of his powder boxes serve as stands on which to rest the boxes when they are open. And these boxes, for all their beauty and originality, are not expensive.

SINCE the "best people" are using perfumes, we're no longer obliged to hold tight to our pocketbooks and our will powers when we pass a distracting array of bottles. Almost any purse may be suited, too. There are genuine lacquer boxes, holding imported essences that are not at all expensive. And then if one wishes something very nice, there are unique imported, hand-made bottles of Basque design, containing essences of corresponding rarity and worth.

The word *imported* has a fetching sound, and justly so, for we must "hand it" to our neighbors across the seas for the cleverness of their conceits. French children are evidently to be encouraged in habits of cleanliness this year, and American ones, too, for a New York department store has imported from France boxes of soap, designed especially for the little folks. One, apparently a train of cars, holds three rectangular cakes of soap, each in a paper cover, made to resemble a railroad coach. Another, "la Guignol," shows the French counterpart of our Punch and Judy show. Still another, "La Leçon," is a make-believe piano with a little girl seated in front of it, practising her music lesson. On opening the box, you find three cakes of soap, bearing the titles "Mignon," "La Traviata," and "Carmen."



Above — "Seven Secrets" perfume in imported, hand-made bottles of Basque design. Ogilvie Sisters.



Soap is finding numerous ways of dressing itself up so that it's no longer just plain soap. One box has a dozen miniature cakes of different colors, to use in the bathroom when there are guests, and a rubber sponge of harmonizing color.

ONE can picture Diogenes without his lantern more easily than the modern girl without her vanity case, and every year finds something new in this line to satisfy the desire for novelty and change. Some of these nowadays are as tiny as a wrist watch, while others are capable of being pressed into service for a very elaborate toilet. Single, double, and triple compacts, rouges and lipsticks in fascinating containers, everywhere you see something new that answers happily the time-worn gift problem.

And let me urge you not to overlook the beauty boxes, the traveler's kits that carry a little bit of everything for the woman who likes to keep looking her best when she travels.

I can picture the recipient of one of these boxes. She opens it and there, instead of one, are a half-dozen or more interesting-looking jars and boxes and bottles—a half-dozen presents in one, like the "sunshine boxes" we give our friends sometimes, knowing the pleasure of these packages within a package.

But lest I spoil all the fun for you by telling you about everything beforehand, I'll curb the impulse to do so and suggest that you, yourself, do a little nosing around among the new toiletries.



Left — Face and dusting powders in green and silver boxes, covers serving as stands. R. Louis, Inc.



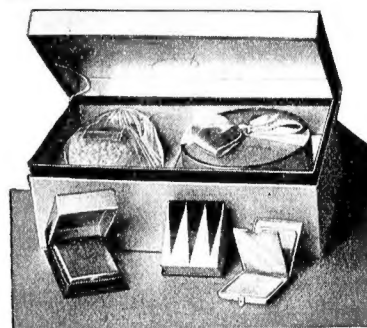
Above — Lipstick and heart-shaped box of rouge. Elizabeth Arden.

Right — Compressed bath salts. Elizabeth Arden.



Left below — Red and gold lacquer box, holding oriental essence. A. A. Vantine & Co.

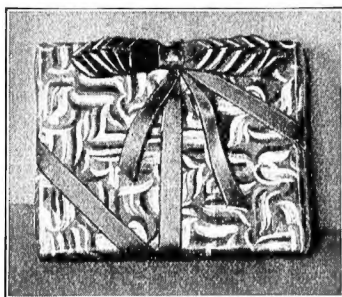
Below — Modernistic black and silver box, holding bath salts and powder. White-metal compacts. Primrose House.



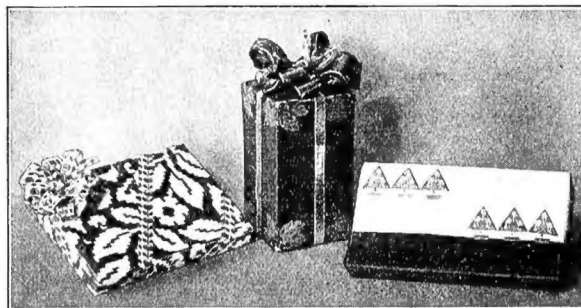
Paper Gifts and Wrappings

By CLARICE CARPENTER

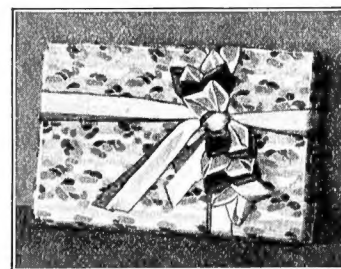
Department of Home Making



Paper, printed in green, orange, silver, and gold, wraps this box, orange ribbon tying it and forming a smart bow of graduated loops.



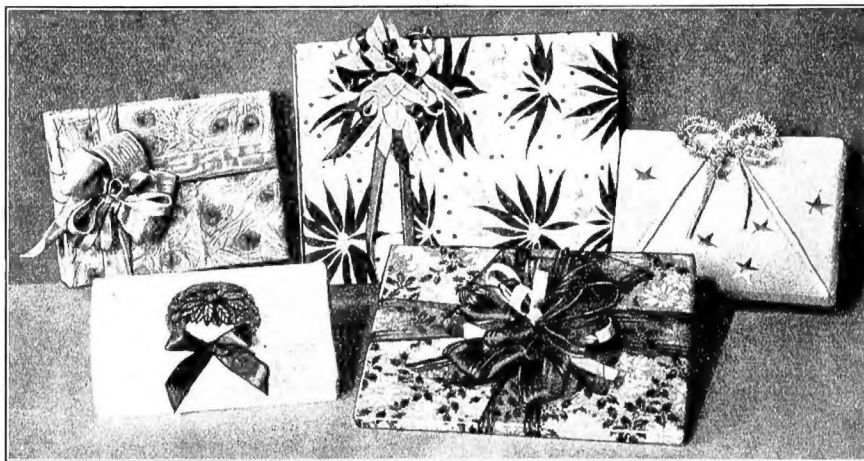
For a child's gifts, printed cotton tape and gay paper, corner seals and metal ribbon, and Christmas-tree seals with red and white crêpe paper, as shown, are appropriate.



Violet and orchid loops alternate in a sewed bow on this box, wrapped in turquoise paper figured in violet, orchid, yellow, gold, and silver.

Peacock feathers in natural colorings are the decorative motif of this fabric-textured paper. Turquoise and silver ribbons intensify the color effect.

A wreath seal, holding a bow of red satin ribbon, decorates this package, which is simply wrapped in white crêpe paper.



A large sewed bow of black and white ribbon contrasts with poinsettia paper on this flat box.

Medium blue crêpe paper is a perfect foil for silver stars, ribbon, and tinsel, as on this box.

Red tulle and silver ribbons trim this package, covered with green, silver, black, and red paper.

WRAPPINGS for Christmas gifts this year are more attractive than ever. Papers, tying tapes, ribbons, and seals come in so many appealing varieties that they intrigue one into fashioning such decorative packages of one's Christmas gifts as the illustrations at the top of the page show.

Many of the same papers, as well as numerous others, including wallpaper and even plain wrapping paper, may be glued to foundations of wood, tin, papier maché, beaver board, and ordinary paper to develop such artistic articles as shown below.

To make them most satisfactorily, use glue of the best quality. For the heavier papers, especially when applying

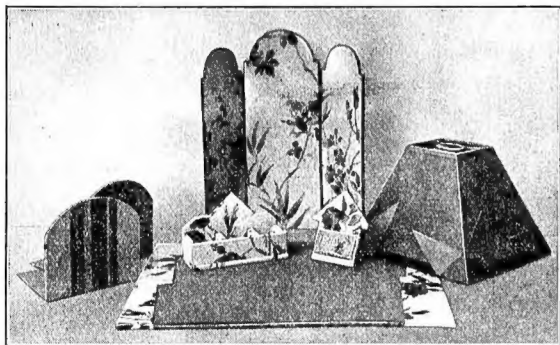
them to wood or beaver board, spread face down on a newspaper, moisten the surface with a damp sponge, squeeze the glue on this, and smooth it out evenly. Then press the paper to the surface to be covered, smoothing out wrinkles from center to edges. For use on light-weight papers, dilute the glue half and half with water, and apply it with a paint brush.

THE blotter pad of the desk set at the lower left has as its foundation a 12 x 18 inch piece of beaver board. Shape cardboard end pieces in any way desired and cut the paper for covering them 1½ inches larger all around. In

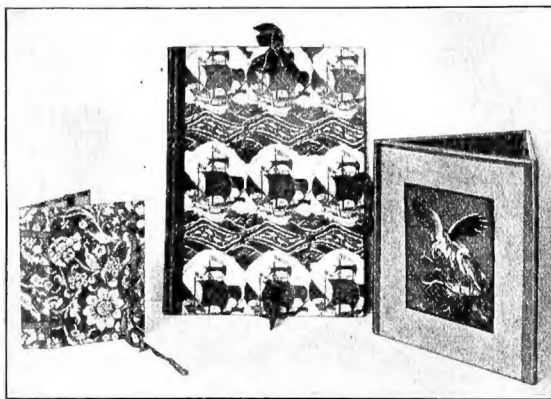
applying it, follow the general directions for gluing the paper, letting the outer edges fold over onto the under side of the pad to hold the panels in place. Cover any other small pieces of desk equipment that you desire.

Tin foundations for the book ends may be made by a tinsmith. To the front and back of the uprights, glue shaped pieces of beaver board, spreading the glue on thick. When dry, bind the edges with paper, and cover both sides with pieces of paper cut ¼ inch smaller on all edges than the foundation. Cover the tin base. Shellac several times.

(Continued on Page 14)



Left — Desk set, book ends, and telephone screen, covered with fancy paper; lamp shade of plain paper and bright triangles.



Right — A book cover, portfolio, and waste basket that may readily be made from decorative paper and pictures.

Becoming Modes for Large Figures



Model 2-12

2A-12

2B-12

JUST how the new silhouette can best be adapted to the average, or even slightly larger than average, figure, is a question in the forefront of many minds. Examining illustrations of the most extreme examples of the mode, the problem does appear to be a baffling one. But when carefully selected adaptations, such as the five models shown here, are seen, one realizes joyfully that the new silhouette, far from being impossible for the mature figure, is really very friendly to it. The higher waist line and longer skirt increase the apparent height, and the smooth fitting gives a well-groomed look that is important to the large figure. The models shown here are not extreme, yet all have the much desired "new" look.

Model 2-12.—Although very simply cut and made, this afternoon model of light brown velvet with tan crêpe Elizabeth jabot-collar, is unmistakably new, since it has the uneven, longer skirt length and higher waist line with slight blouse.

Finish the skirt edge with picoting and do not be alarmed if the hemstitching looks drawn. Just cut it through the center, hold a section at a time taut over steam, and the original freshness will return. Have the collar edges picoted also, then turn them under $\frac{1}{8}$ inch and hem down by hand.

Model 2A-12.—The smart feature of this model is its close-fitting yoke, which unites with the front panel and serves to accent the higher waist line. Flat crêpe in a brighter-than-navy blue is an excellent choice for this dress, with lace of a grayish beige tone for the collar and used over pale pink satin in the vestee. The jabot-revers are most modishly finished with $\frac{1}{8}$ -inch hand-made hems. Finish the circular skirt with a 1-inch hem.

Model 2B-12.—This dress is of dahlia faille crêpe, effectively set off by a jabot collar and deep, flaring cuffs of pale cosmos pink flat crêpe. The nearly nor-

mal waist line is stressed by slight shirings, which give an effect that is less rigid and more pleasing than the smooth, unbroken line frequently seen. The plaited skirt joins the blouse in a pointed line that is very flattering to the larger figure.

The cuffs may be made double for the extra body thus afforded, though it is well to make the jabot-collar of a single thickness to avoid an effect of heaviness. The edges may be hemmed by hand.

A point that must be remembered in making all the new dresses, and one which is particularly applicable to this model, is to fit them snugly over the hips. Every bit of smartness vanishes (Continued on Page 14)



2C-12

2D-12

Artful Use of Fur in Millinery

By MARY MAHON
Department of Millinery

STRIKING new trimming effects are responsible for the fact that the new winter hats are so remarkably chic and so totally different from those of former seasons. Unique touches of fur, smart bow placements, and unusual combinations of fabric and color, all add distinction to the new silhouette.

Fur, a most amenable trimming article, is used in very eccentric ways this season, lending itself to all sorts of clever effects. Time was when we looked on



Model 3—Black broadcloth and metallic tricot make this snug turban. A two-loop back bow gives the necessary side width.

Model 3A—A black velvet cloche is made interesting by the unique treatment of its fur trim, extending over the crown and ending in an under-brim bow.

Model 3B—Half-and-half is the new term applied to such combinations as this black and white felt with its ermine bow trim at the side front.

Model 3C—A milliner-made scarf and an envelope purse that serves as a muff on chilly days, are developed of gray galyak, a motif of which proves to be a smart trim on the soleil hat.

Model 3D—Brown broadcloth and beige lapin fashion this ensemble of draped turban, slender scarf, and tiny muff with wide ruffles.

Model 3E—Transparent velvet, hand painted in cross lines, makes this beret with top bow and long tie scarf for wear under fur coats.



fur as a bulky commodity, permitting of little variety of treatment. Now, the artful way of applying it to hats is to use a masterly touch of it at just the right vantage point.

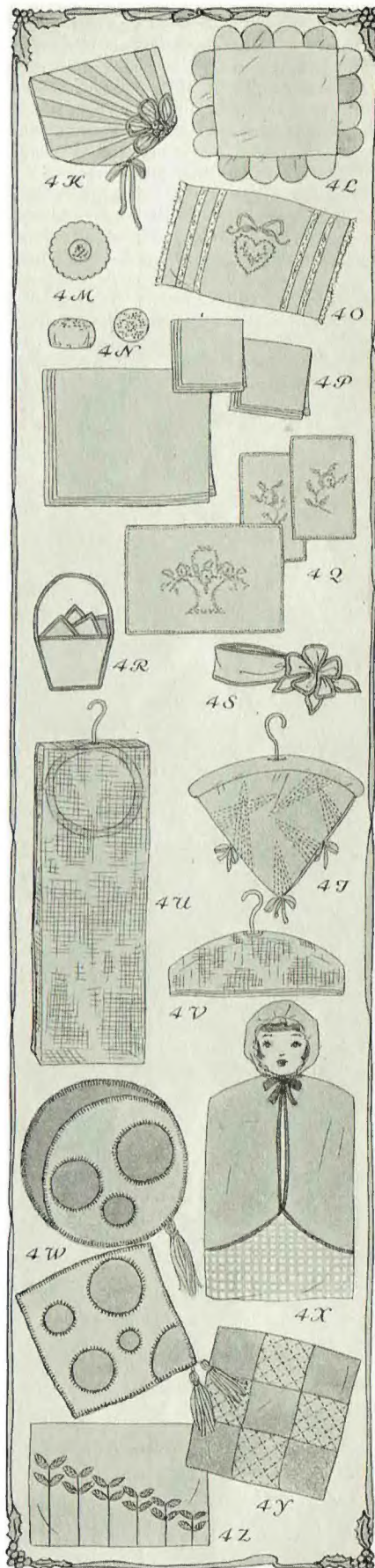
Not only does the application of fur indicate novelty, but the furs themselves are most unusual. Lapin, for instance, whose tawny yellowness strikes a refreshing note, becomes a conspicuous factor for trimming, permitting itself to be worked into most fantastic effects. Other flat furs, such as galyak, krimmer, and American broadtail, which have that desirable quality of being soft and supple as cloth, are Fashion's own choice for the colder days, being used for dress, sports, or street wear.

THE tendency is to have the fur-trimmed hat match wrap, fur-collared coat, or scarf. Milliners are making a successful play for this patronage, designing two fur trims out of every three hats they make, as exemplified by the two groups of hats shown here.

The three models in the circle were designed for wear with furs or fur-collared coats, two of them boasting a fur trim. The three ensemble sets at the left exhibit the same percentage of fur and fabric combination. All of these models, with their natty decorative bow trims placed low or on the top of the crown, are typical of the new femininity and embrace the smartness of line that makes the new hats enviably different and extremely becoming.

By MARGARET MURRIN
Department of Dressmaking

(Continued on Page 13)



A New Silhouette for Juniors

PARTIES, programs, and pageants fill to overflowing the busy pre-Christmas days of the junior. New dresses are necessary, and this important young miss reveals her style consciousness by choosing such new features as flares, high waist lines, and the princess molding that displays all the graceful suppleness of her slim, young figure. Some of her favorite frocks are illustrated here.

Model 5-12.—This smart afternoon dress of bright navy flat crêpe shows the new silhouette, so cleverly adapted to the youthful figure that there is about it no hint of a too-great sophistication for the girl of 12 to 20 years. The matching band of velvet on the skirt harmonizes with the V of the waist line and the pointed yoke of tucked, cream-colored net, Val, and baby Irish lace. The most pleasing effect is obtained by cutting away the material under this yoke and binding the upper edge with net or the dress fabric. But, if preferred, it may be applied like a collar. Attach only the upper edge of the velvet band, having the lower edge picoté. Finish the skirt with a 1-inch hem.

Model 5A-12.—A modish variation of the ever-popular robe de Style type is shown here, charmingly developed in peach pink taffeta, with bertha collar, jabot, and tiny ruffles on the skirt of white Georgette or net. A cluster of small blue flowers at the neck line provides delightful color contrast.

The shirring that confines the skirt fullness may be done on the machine. Using a medium long stitch and slightly loose tension, stitch five rows, about $\frac{3}{8}$ inch apart. Then draw up the under threads, adjust the fullness evenly, and tie the ends on the wrong side. If Georgette is used as a trimming, have the ruffle edges picoté and gather the other edge. If net is chosen, use footing for the ruffles, drawing up the thread on one edge. This design is suitable for a girl of 12 to 20 years.

Model 5B-12.—In the years between 6 and 12, party dresses are very important, even though appropriately simple. For girls of that age, this little dress is charming made in warp-printed taffeta or printed crêpe de Chine, with bertha collar of white Georgette, trimmed with Duchesse lace medallions. The dress may be sleeveless; or, as shown in the back views, it may have short or full-length sleeves. A small bow of black velvet ribbon provides a becoming finish at the point of the neck line.

The simplest finish for the collar is picoté. After the picoté is cut, baste the medallions in place, stitch as near the edge as possible with a very fine stitch, and cut away the Georgette under the lace. The collar may be attached with a facing or finished separately.



Model 5C-12.—Plaids, the old favorites, are again considered smart and are particularly becoming to the 6- to 14-year-old girl. In this ensemble, plaid tweed-like woolen, in which green predominates, makes the coat, and green jersey, the smartly simple dress and coat lining. Silk crêpe should be used for lining the sleeves, however, to permit the arms to slip in easily. Even though jersey lined, an interlining is necessary to make the coat warm enough for very cold days. The small collar and cuffs are of brown beaver. The dress accessories are a collar of white linen, piqué, or silk broadcloth, a black or dark green tie, green bone buttons, and a green leather belt.

Model 5D-12.—The pepum, a detail often found on more sophisticated frocks, lends youthful charm to this school frock for the miss of 14 to 20 years. It is charming developed in a dark brown sheer woolen with tan pongee or silk broadcloth collar and cuffs. The self-belt is stitched in red, and the buckle and silk tie are also red. Both the pepum and the skirt are finished with bias facings of self-material about 1 inch wide when finished. Attach one edge to the garment and press in position. Then turn in the free edge $\frac{1}{4}$ inch and stitch near the turn through the two thicknesses of the facings only. Slip-stitch this edge to the garment with very tiny stitches.



Making a Chiffon and Lace Ensemble



THE fluttering grace of chiffon, so cut as to give the new, elongated, uneven hem line, is effectively complemented by lace, which forms the yoke and jaunty jacket of this modish ensemble. Molding the hips snugly, it permits of whatever waist-line placement is most becoming. Worn with the jacket, it is suitable for informal wear, but without the jacket it becomes a formal evening gown.

Cutting and Basting.—Test the length of the pattern pieces and alter if necessary. If the waist-line joining will not permit you to place the belt as high as you wish it, cut the waist sections, with the exception of the lace yoke, in one by lapping the waist-line seam allowances, as in Figs. 1 and 2, darting the upper front section, as at *a*, Fig. 1, to make it the same width

as the lower section and keeping the center-front lines straight.

Follow the pattern layout for placing the sections on the chiffon, fitting the joined front and back waist sections into the space occupied by these pieces separately. Cut the scarf out of the chiffon.

In cutting the lace, lay the dress yoke sections at one end and the back of the jacket at the other, center fronts and center backs on the fold, with the sleeves and the jacket front between.

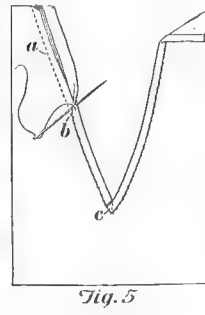
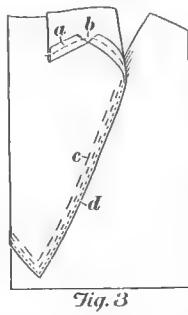
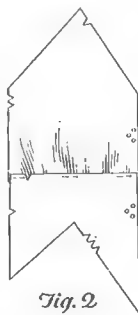
Join the lace yoke sections to the chiffon pieces and then join the blouse and skirt fronts and backs. In making these joinings, turn in the upper edge and baste, as at *a*, Fig. 3, clipping each upward point, as at *b*, for a flat effect. Lap the turned seam over the seam allowance and baste, as at *c*. Baste the under-arm and shoulder seams. Baste the jacket sections together in the usual way.

Fitting the Outfit.—Fit in the under-arm seams for the princess line, if desired, pinning on the belt to see that the effect is right. Make other needed alterations, such as shoulder seams, neck line, and skirt length. Fit the jacket, marking necessary adjustments and the length.

Making the Outfit.—Machine-stitch close to the edge on all crosswise seams, as at *d*, Fig. 3, and overcast or pink the raw edges. French seam the shoulders and under arms in both dress and jacket as well as the jacket sleeve seams. Stitch, turn, and press the belt. Slip on the dress, adjust the belt, and notice all points again, including the hem line. Do the same with the jacket.

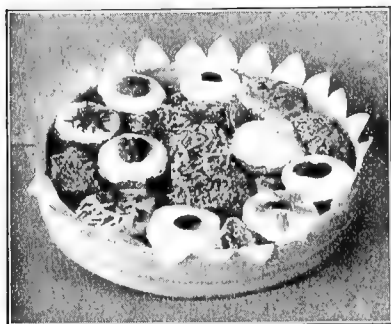
Finishing the Outfit.—Stitch the sleeves into the jacket. Finish the jacket edges with bias chiffon facings, cut 1 inch wide. Baste in place, as at *a*, Fig. 4 (a). At each corner, fold in a miter, baste, stitch, trim away the excess material, and press open, as at *b*. Stitch the facing in place, as at *c*, turn to the wrong side, first rounding off the corners, and baste close to the edge, as at *a*, Fig. 4 (b). Turn in the free edge, baste through the chiffon only, as at *b*, and whip to the lace, as at *c*.

Finish the skirt edge and the scarf collar with picoting, narrow bindings, or tiny slip-stitched hems. Bind the dress neck line and armholes, cutting the binding $1\frac{1}{4}$ inches wide, folding and pressing through the center, stitching to the right side, as at *a*, Fig. 5, turning to the wrong side, and whipping the folded edge to the first stitching, as at *b*. Miter the point on the wrong side and back-stitch, as at *c*. Tack the belt, buckle, and scarf collar in place.



Christmas Cakes and Cookies

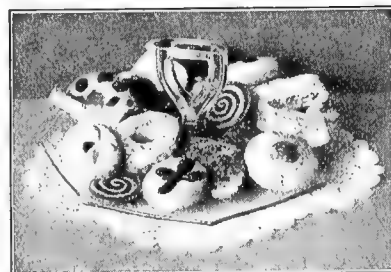
By MARY GILGALLON
Department of Cookery



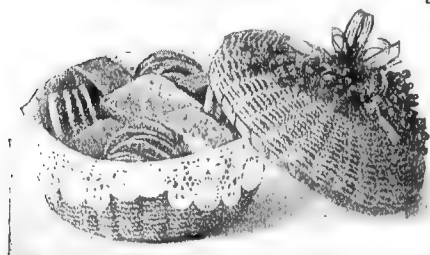
Round tin box with small iced and decorated cakes.



Beautiful gift basket of fancy little cakes and cookies.



Glass cake plate containing many varieties of small cakes.



Christmas cakes packed in sweet-grass basket with decorated lid.

Decorated tin box filled with cakes and cookies for Christmas cheer.



Gift boxes and packages of cakes, attractively wrapped.

CHRISTMAS entertaining and gift giving take on new zest when we have delicious little cakes and cookies to serve or send to our friends in attractive boxes and baskets. Below are shown a great many varieties, for all of which recipes are given. In the illustrations above are pictured numerous ways of arranging these for the best effect, both for serving at home and for sending as gifts. The lower center group shows how decoratively boxes and packages of cakes can be wrapped for gifts.

FUDGE NUT BARS

$\frac{1}{2}$ c. fat
1 c. sugar
1 egg
3 squares chocolate
 $1\frac{1}{2}$ c. flour

Pinch salt
 $2\frac{1}{2}$ tsp. baking powder
 $\frac{1}{2}$ c. milk
 $\frac{1}{2}$ tsp. vanilla
1 c. English walnuts

Cream the fat, add the sugar, and beat well. Beat the egg and add. Melt the chocolate and add. Sift the flour, salt, and baking powder together and add alternately with the milk. Add the vanilla. Pour into a square pan and bake in a moderate oven, 350° to 375° Fahrenheit, 30 minutes. When cool, cut in 2" x 3" pieces and cover with chocolate icing and chopped nuts.

CHOCOLATE ICING

3 sq. chocolate
2 Tb. water

1 tsp. butter
4 Tb. confectioner's sugar

PINWHEEL COOKIES

$\frac{1}{2}$ c. fat
 $\frac{1}{2}$ c. sugar
1 egg yolk
3 Tb. milk

$1\frac{1}{2}$ c. flour
 $1\frac{1}{2}$ tsp. baking powder
 $\frac{1}{2}$ tsp. salt
1 sq. chocolate

Cream the fat, add the sugar, then the egg yolk unbeaten, and beat well. Stir in the milk and add the flour, sifted with the baking powder and salt. To half, add the melted chocolate.

Roll each half into a thin rectangular sheet. Place the chocolate on the white, roll like a jelly roll, and place in the ice box over night. Cut in thin slices and bake at 400° Fahrenheit, 10 minutes.

BUTTERSCOTCH STICKS

$\frac{3}{4}$ c. butter
1 c. brown sugar
1 egg
1 c. sifted flour

$\frac{1}{4}$ tsp. salt
1 tsp. baking powder
 $\frac{1}{2}$ c. nut meats
1 tsp. vanilla

Melt the butter in a saucepan and add the sugar. Cool until lukewarm, add the egg, unbeaten, and beat well. Sift the flour, salt, and baking powder together and add. Add the chopped nuts and vanilla. Turn into a square pan and bake in a moderate oven, 350° Fahrenheit, 30 minutes. Cut in strips, 3" x $\frac{1}{2}$ ".

COCONUT SPONGE SQUARES

4 eggs
1 c. sugar
1 c. flour
 $\frac{1}{2}$ tsp. salt

2 Tb. orange juice
 $\frac{1}{2}$ tsp. orange extract
1 c. coconut, toasted

Separate the eggs, beat the yolks well, add the sugar, and continue beating. Sift the flour and salt several times, fold into the mixture, and add the orange juice and extract. Beat the whites stiff and fold in. Pour into a square pan and bake in a slow oven, 300° Fahrenheit, 40 minutes. Cut in squares, cover with mocha icing, and roll in toasted coconut.

MOCHA ICING

$1\frac{1}{2}$ Tb. butter
 $2\frac{1}{2}$ c. confectioner's sugar

4 Tb. strong coffee
 $\frac{1}{2}$ tsp. salt

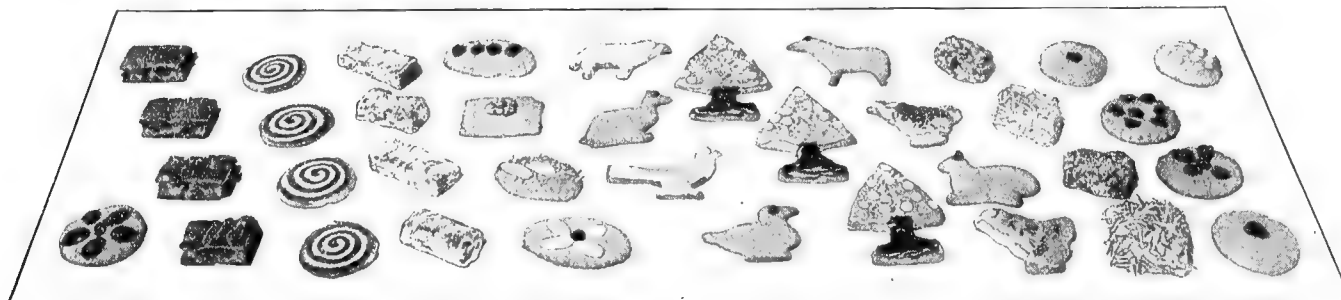
Cream the butter, add the sugar and coffee, a little at a time, and the salt.

SMALL DECORATED CAKES

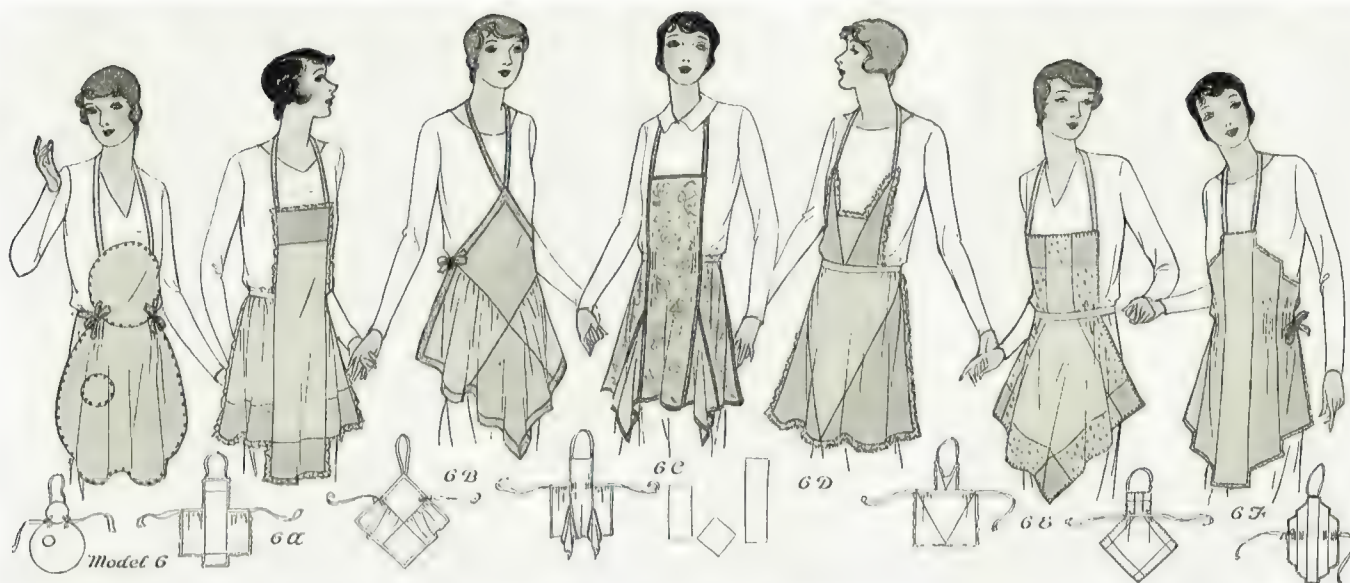
$\frac{1}{4}$ c. fat
1 c. sugar
2 eggs
 $1\frac{1}{2}$ c. flour

2 tsp. baking powder
 $\frac{1}{2}$ tsp. salt
1 c. milk
1 tsp. vanilla

(Continued on Page 15)



Magic Gift Aprons



THOSE small pieces of dainty cottons that remain after the summer's sewing may be converted into the very charming aprons pictured above. The trimmings are largely bindings, scraps of lace or braid, or a few hand-done stitches, none of them requiring much time. The small sketches show the construction very clearly.

Model 6.—Three circles of white dimity are cleverly combined to make this apron. The largest one is about 22 inches in diameter; the one for the bib, 9 inches; and the pocket, 4 inches. Finish all edges with narrow rolled hems, whipping first in one direction and then in the other, thus forming cross-stitches. For this, use embroidery thread in any pastel color. Make three small tucks at each side of the largest circle, join the bib invisibly by hand, apply the pocket, and add ties, a looped strap on the bib, and ribbon bows to match the cross-stitches.

Model 6A.—Small rectangles of pink organdie and larger ones of white are needed for this apron. The white center panel is 22 inches long and 7 or 8 inches wide, with pink sections 4 inches deep and as wide as the panel at each end. The white side panels are about 12 inches long and 10 inches wide, with pink sections at the bottom 4 inches deep. Join all of these sections as shown, gather the side panels at the top into white bands, add pink ties and loop on the bib, and whip narrow Val lace to all the edges.

Model 6B.—For this very unusual apron, cut two 11-inch squares of pink voile and two sections of white voile, 11 inches deep and 14 or 15 inches wide. Gather one long edge of each of the white sections and join to adjacent sides of a pink square, as shown. Then join the second pink square to form the lower point. Finish the edges with 1½-inch facings of pale blue voile. Add a blue loop to the

upper point of the bib, blue ties, and blue ribbon bows to cover the joining of the ties.

Model 6C.—Yellow printed flaxon is used for this apron, with plain yellow for the square inserts, and green bias tape for the bindings. Cut the center panel 8 or 9 inches wide and 27 inches long, the side panels 11 inches wide and about 18 inches long, and the plain inserts 8 or 9 inches square. Baste adjacent edges of each square to the center and side panels, beginning at the bottom and using plain seams turned to the right side. Bind over the side panel seams, baste

the side and center panels together above the inserts, and bind the center panel and then the entire outer edge. Apply ties and strap and fit the waist line to the figure with tucks.

Model 6D.—Combine white and pale green organdie triangles for this apron. For the skirt, use one white triangle 27 inches wide and about 20 inches deep at the center front, and two green triangles, each 20 inches deep and 13½ inches along the lower edge. Join these as shown in the small sketch. For the bib, use two green triangles 9 inches deep and 4½ inches wide at the bottom and a white one 5 inches deep at the center and wide enough to fill in the space between the green ones. Finish the edges of bib and apron with white organdie ruffles, picoté in green. Add belt, ties, and strap.

Model 6E.—The skirt of this dainty apron consists of a 14-inch square of white lawn with 3-inch bands of blue-dotted Swiss and three 3-inch squares of plain blue lawn, for a border. To join the bib, which is 9 inches square when completed, the upper corner of the skirt is cut off on a diagonal at the point where it measures 10 inches across, easing in the fulness on each side. The bands and plain blue squares on the bib are the same width as those on the skirt. All edges are finished with narrow hems, blanket-stitched in a medium dark blue.

Model 6F.—Organdie in three tones, ranging from pale peach for the center panel to orange for those at the extreme sides, is used for this apron. Bows of ribbon in a still deeper tone and stickerei braid, embroidered in one of the colors, are the trimmings. Each panel is 5 inches wide, that at the center being about 27 inches long, while those at the sides are graduated in length, as shown in the small sketch. To fit the apron in at the waist line, make tiny tucks in the four side panels, as shown.



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NOVEL LAST-MINUTE GIFTS

(Continued from Page 8)

Model 4N.—A modern pincushion is covered with white linen, cross-stitched in blue, the covering drawn down smoothly and its raw edges concealed by a pasteboard-covered bottom.

Model 4O.—For baby's pillow, a cover of flesh-color organdie, open at both ends, is ornamented with white Val lace and insertion and dainty embroidery.

Model 4P.—Pastel organdie luncheon sets are very new. This one, consisting of a 40-inch square and four napkins, uses a group of pin-tucks as an edge finish.

Model 4Q.—To protect over-stuffed furniture, back and arm rests of natural-color theatrical gauze, with hemstitched hems, are embroidered in a darning-stitch in colors.

Model 4R.—Pale yellow oilcloth, bound with violet bias-fold tape, continued to form the handle, makes this container for cheesecloth dust cloths of various colors, all violet bound.

Model 4S.—For a shower-bath curtain, a tie-back of pale green oilcloth is finished with an oilcloth flower, all edges bound with yellow bias lawn tape.

Model 4T.—A novel dress hanger employs a padded, machine-quilted cover, both thicknesses tied together, as shown, when the dress is placed over it, but left untied when placed over the dress to protect the shoulders.

Model 4U.—To protect fur scarfs and sweaters from dust, a velvet-covered ring hanger, through which they may be hung, has a rose glazed-tartan cover.

Model 4V.—Gold-color tartan, its edges bound, forms the shoulder cover on this matching velvet-covered hanger.

Model 4W.—A 15-inch circle of king's blue satin, backed by one of black satin, makes the upper cushion, its crescent-shaped and circular black motifs blanket-stitched on with wool, which also finishes the edge and makes the tassel.

The lower, 15-inch-square cushion is of green satin, with matching velvet appliqués blanket-stitched on with wool.

Model 4X.—To make this Red Riding Hood laundry bag, use checked gingham for the lower section and bright red, bias-bound, for the upper, cape section, binding the opening edges. Place over a hanger attached to a stuffed fabric doll head capped with red gingham.

Model 4Y.—Alternating squares of plain and quilted satin in dull rose form the top and plain rose satin makes the back of this tuck-in pillow.

Model 4Z.—Almond green taffeta is chenille embroidered in two shades of violet for the top of this lovely pillow.



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PAPER GIFTS AND WRAPPINGS*(Continued from Page 5)*

The foundation of the telephone screen consists of three pieces of beaver board, joined with adhesive tape. Paint the edges or bind with plain paper. Cover both sides of each panel with paper and then shellac.

For the lamp shade, provide a wire frame with flat sides. Cut a piece of brown wrapping paper for each side, 1/2 inch larger all around than the side of the frame. Roll the upper and lower edges over the frame and sew with strong thread. Glue overlapping edges together at the corners. Bind the edges with strips of contrasting colored paper, and decorate the corners with bright-colored paper triangles. Shellac the shade.

FOR the book cover in the group at the lower right, Page 5, cut a piece of heavy decorative paper and one of blending plain color, each large enough to wrap around the book, plus 1 inch on each side. Turn in the edges of each 1 inch and glue them together, back to back. Cut slits for tape which, when tied, holds the cover securely in place.

For the portfolio foundation, cut two pieces of cardboard, each 10 1/2 x 15 inches. Cover the outside of each, turning the edges in about 1/2 inch. Then, to the insides, glue the ends of the ribbons, and apply the contrasting lining. Join the covers together with bookbinder's tape.

The triangular waste basket, for which a papier maché or tin foundation may be used, is covered with brown wrapping paper, lined with red leatherette, and decorated with brilliantly colored advertising illustrations. Cut the paper large enough to wrap around the basket and turn under 1 inch at the bottom, and glue in place. Make the lining large enough to fold over on the outside, as shown, and cut a fitted piece for the bottom. Glue strips of leatherette over the corners, apply the decorations, and shellac over all but the leatherette.

FOR the combination wood box and seat shown below, use an ordinary packing box. Sandpaper any rough spots and coat with shellac. Paint the inside any bright color to harmonize with the paper you have selected for covering the box. Cover the outside with the paper, adding trimmings of the paint. Paint the cover and shellac the finished box.

To decorate the stool, paint the edges of the legs and of the top and the insides of the legs. Cover all remaining surfaces with paper and shellac.

**FASHIONS FOR HOLIDAY OCCASIONS***(Continued from Page 3)*

well adapted to such material by reason of its simple cut and sleekness of fit, being relieved only by a touch of cream lace in the jabot, collar, and cuffs. It must be carefully fitted over the hips, or it will lose its smart lines.

The two lower tiers are best applied by turning in the upper edge of each, basting and pinning in place, and then stitching close to the turns, since the stitching of each is hidden by the tier just above it. The upper tier may be applied in the same way or slip-stitched by hand with very fine stitches so that no stitching shows. The tier edges are finished with tiny hand-made hems.

Model 1D-12.—Very typical of the new silhouette is this dress, with its higher waist line, closely fitted hips, and skirt very long in the back. It is made of brown flat crêpe with collar, cuffs, and vestee of pale peach flat crêpe, bound with orange crêpe. The left-side closing is subtly emphasized by three tiny bows of self-fabric.

The only finish that can be used successfully on a skirt of this kind in flat crêpe, is bias binding of self-material, as it is the only one that gives weight to the edge and at the same time looks well where the long back is exposed.

BECOMING MODES FOR LARGE FIGURES*(Continued from Page 6)*

if the dress is allowed to drop loosely from the shoulders.

Model 2C-12.—Fabric is as important as style or cut, for it gives animation to the mode. For this reason, every wardrobe should have its share of tweed this winter, as it is so very popular. The color of the tweed is important, too. The woman who wears gray will do well to develop this model in a black-and-white mixture, with plain gray flat crêpe for the trimmings and green bone buttons to add color interest. If one's preference is for green, dark-green-and-beige mixed tweed is equally good.

Blind buttonholes, having no openings, are worked with buttonhole twist on the right front and the buttons are sewed at the outer ends. The actual fastening is accomplished by means of snap fasteners.

Model 2D-12.—There is much of interest in this delightful model. Its molded lines, accenting the normal waist line, and longer, flared skirt, and the wine red covert of which it is developed, make it typical of the mode.

Plain red cloth, matching the covert in color and firmness of texture, is used for the godets, pockets, and bands on the white silk piqué lapels and cuffs. The vestee is also of the piqué. Bound buttonholes of self-material button over buttons covered with the plain red cloth. The most satisfactory hem finish for the circular cloth skirt is a bias facing of self-material or matching silk crêpe.

CHRISTMAS CAKES AND COOKIES

(Continued from Page 11)

Cream the fat, add the sugar, beat the eggs and add. Sift the flour, baking powder, and salt together and add alternately with the milk. Flavor with the vanilla. Bake in small muffin pans in a moderate oven, 350° Fahrenheit, 15 minutes.

When cool, cover with icing and decorate, using almond, English walnut, and pecan halves, chopped nuts, coconut, raisins, and candied cherries and pineapple.

ICING FOR SMALL CAKES

1 c. sugar
3 c. water
Pinch cream of tartar

1 egg white
1 tsp. vanilla

Boil the sugar, water, and cream of tartar until the sirup threads well or to 240° to 242° Fahrenheit. Beat the egg white stiff and pour the hot sirup on it, beating constantly. Add the vanilla.

Chocolate icing may be made by adding 1 square of melted chocolate.

DATE STICKS

3 eggs
2 Tb. water
1½ c. sugar
1½ c. flour

1 tsp. baking powder
1 c. dates
1 c. nut meats
1 tsp. vanilla

Separate the eggs, add the water to the yolks, and beat well. Add the sugar and beat. Sift the flour and baking powder together several times and add. Add the dates and nuts, cut fine. Beat the egg whites stiff and fold in. Add the vanilla. Pour in shallow layers into square pans and bake in a moderate oven, 350° Fahrenheit, 20 minutes. Cut in bars, 3" x ½", and roll in confectioner's sugar.

ORANGE COOKIES

1 c. fat
1 c. sugar
2 eggs
1 Tb. orange juice

1 tsp. orange rind
4 c. flour
1 tsp. baking powder
¼ tsp. salt

Cream the fat, add the sugar, beat the eggs, and add. Stir in the orange juice and rind. Add the flour, sifted with the baking powder and salt, using more or less if necessary. Chill, roll thin, cut, and bake. Animal cookies and Christmas-tree designs are popular. Raisins, nuts, small candies, chocolate shot, and colored icings make good decorations.

STATEMENT OF THE OWNER-SHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912,

Of FASHION SERVICE, published monthly at Scranton, Pennsylvania, for October 1, 1929.

State of Pennsylvania } ss.
County of Lackawanna }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Laura MacFarlane, who, having been duly sworn according to law, deposes and says that she is the Editor of the FASHION SERVICE and that the following is, to the best of her knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Woman's Institute of Domestic Arts & Sciences, Inc., Scranton, Pennsylvania; Editor, Laura MacFarlane, Scranton, Pennsylvania; Managing Editor, None; Business Managers, None.



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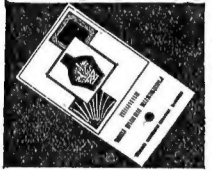


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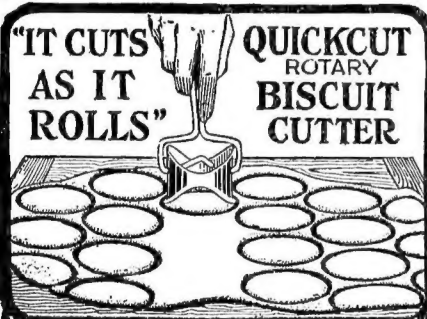
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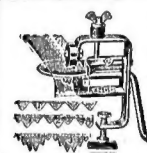
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[SEAL] WM. G. COTTLE.
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1B-12	W. Inst.	1373	34-42	15c
1C-12	W. Inst.	979	34-42	15c
1D-12	W. Inst.	3135	34-42	15c
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2A-12	W. Inst.	8226	34-46	15c
2B-12	W. Inst.	8216	34-46	15c
2C-12	W. Inst.	8227	34-44	15c
2D-12	W. Inst.	1362	34-42	15c
4F-12	W. Inst.	11017	(Emb.)	15c
4I-12	W. Inst.	11087	(Emb.)	15c
4W	Butterick	16032	(Emb.)	40c
40	McCall	869	(Emb.)	20c
5-12	W. Inst.	981	12-20	15c
5A-12	W. Inst.	8219	12-20	15c
5B-12	W. Inst.	3062	6-12	15c
5C-12	W. Inst.	8233	6-14	15c
5D-12	W. Inst.	716	14-20	15c

Page 10 — Dress — Ladies' Home Journal 6208. Sizes 14-20 years — 32-40 bust measure 50c

The Butterick Publishing Co.,
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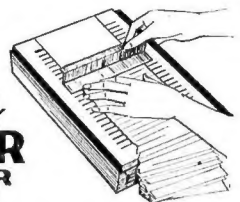
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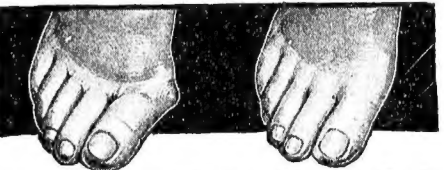
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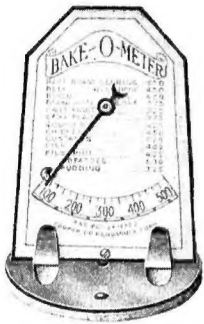
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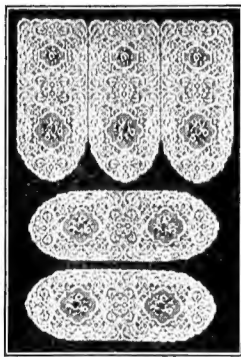
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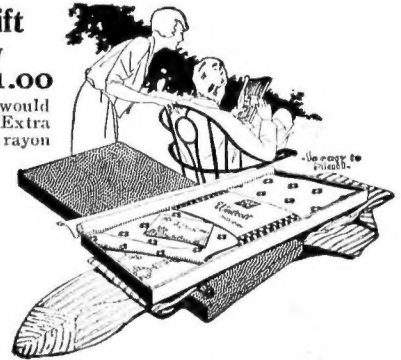
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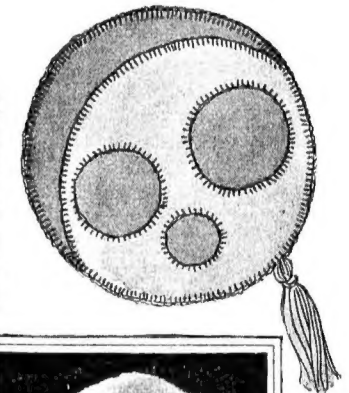


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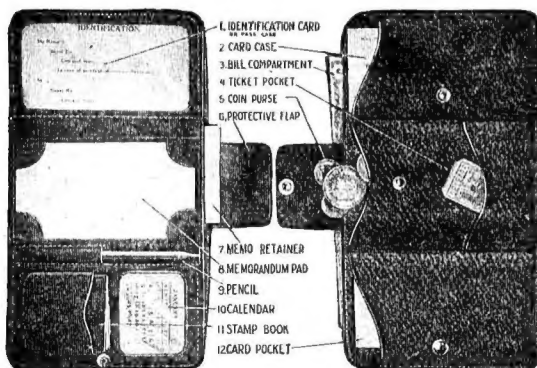
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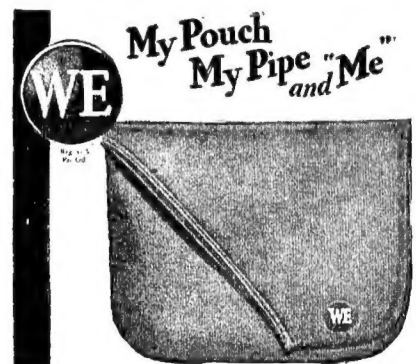
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